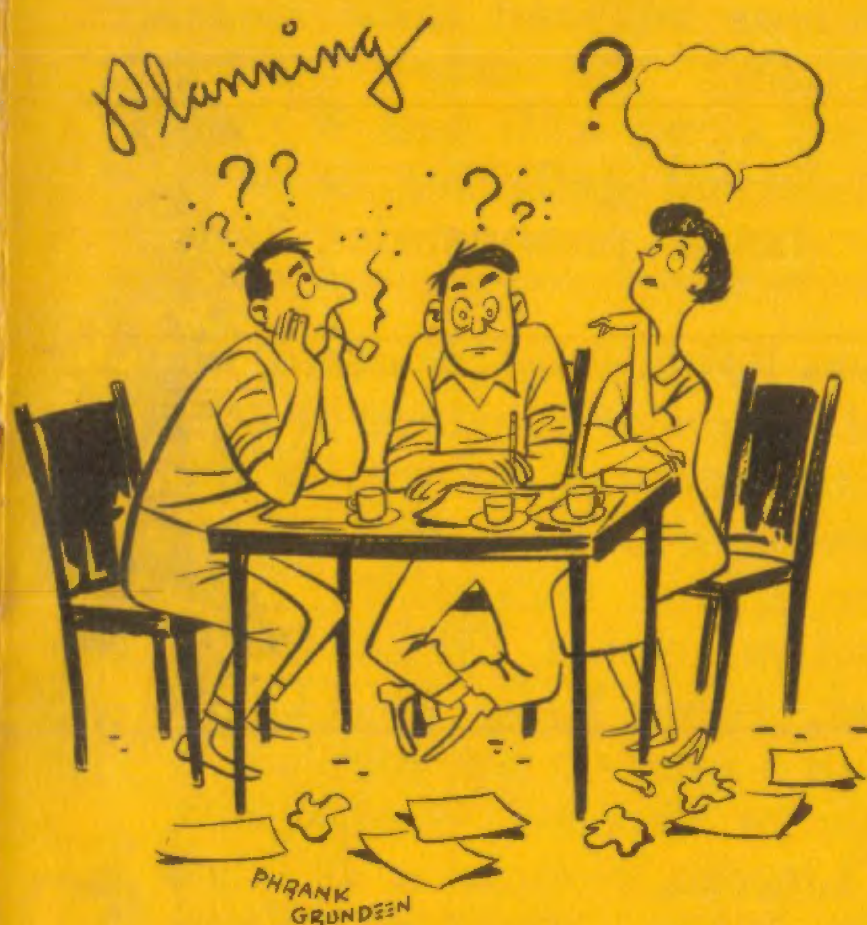


Sets in Order

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VOL. IV NO. 5

MAY, 1952



Peddling



Primping



Phestival

The Magazine of SQUARE DANCING

Sets in Order

VOL. IV NO. 5

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AS I SEE IT . . . by Bob Osgood

We sort of had the feeling last month of the housewife whose husband came home to dinner, bringing the whole office including the boss along with him. If ever there was an informal gathering of well known square dance personalities, this was it.

First, there was Ralph Page, finishing off a wide sweep of the country, where he had been doing contra dance institutes for the past several months, headed back towards his home in Keene, New Hampshire. Then followed in rapid succession, Ed Durlacher of Long Island, New York; Dr. Lloyd "Pappy" Shaw of Colorado Springs, Colorado; Bob Hager of Tacoma, Washington; Ed Weaver of Lincoln, Nebraska; Howard Leabee of Ann Arbor, Michigan; Erma Weir, Corvallis, Oregon; Dr. N. P. Neilson of Salt Lake City, Utah; Ann Pittman of Greeley, Colorado; Marlys (Swensen) Waller of Seattle, Washington, just to name a few.

The primary purpose of the gathering was the Convention of the American Association for Health, Physical Education and Recreation, held here in Los Angeles at the Biltmore Hotel, and for the most part the majority managed to break away from convention activities once or twice, long enough to attend some of the local clubs and square dance doings.

We around here always feel a lot richer as the result of visits by wonderful people like these. We are no different than any place else in that each little bit of square dance wisdom, each good square dancing idea brought in and shared with us can't help but cement a firmer bond of appreciation for square dancing as it is all over the country.

I'll be seeing you folks in Yakima, Washington, at your big festival on the 17th.

Bob Osgood

So you're planning a Festival!



OMAHA SQUARE DANCERS PROVE THAT TEAM WORK AND ORIGINALITY PAY OFF IN GIANT SQUARE DANCE EVENTS

By Mrs. Orville W. Smith, Omaha, Nebr.

MONTHS of planning result in a successful event.

This has been the experience of the folks at Omaha, Nebraska, who are now in the throes of completing plans for their Fourth Annual Square Dance Festival. This will take place Saturday, May 24, at the Ak-Sar-Ben-Coliseum in Omaha, and planning has been under way since early December, 1951.

The festivals are jointly sponsored by the Omaha Area Square Dance Council and the Omaha Junior Chamber of Commerce. The plan was worked out three years ago, after the first festival was held in an Omaha high school gymnasium. After this first experience, it was realized that if Omaha and Area were to hold annual festivals they would have to have larger quarters to accommodate the thousands of dancers and spectators.

Larger quarters meant either the City Auditorium or the Ak-Sar-Ben Coliseum. The Coliseum, which accommodates 2,400 dancers and 5,200 spectators and is the largest building of its kind in this part of the country, seemed the most desirable. But the rental and related expenses involved the outlay of a considerable sum of money. Since our Council was newly formed, it had no money in its treasury.

Junior Chamber Pitches In

It was then we hit upon the idea of approaching the Junior Chamber of Commerce which will help financially with some

five civic projects each year, and they were greatly interested in our proposal. We were pleased to have them co-sponsor this activity because they had the funds to underwrite the expenses. With these two organizations working together, we made plans for our second annual festival. The first co-sponsorship worked out so successfully that ensuing festivals have been sponsored by the same groups. Profits are divided between the two groups on a percentage basis, and we have had not had a loss in the four years.

Based on our experience here, it would seem that three considerations are most important if a festival is to be successful:

Long-range planning.

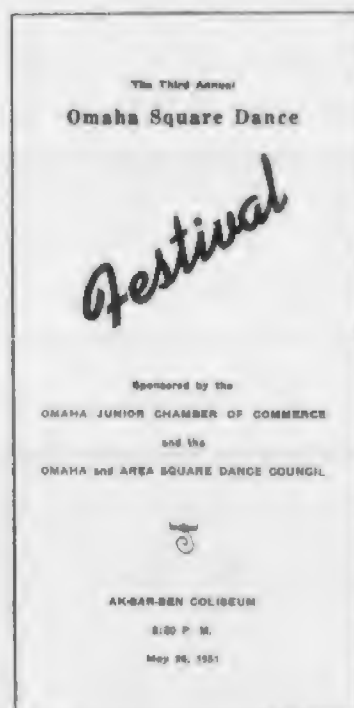
Good organization from the top down.

Enthusiastic workers on the committees.

Four Committees

We have four standing committees: Program, Floor, Tickets and Publicity. All four

• "What'll Jack call?" is a question for the program committee.





• Keeping things running during the dance is the job of the floor committee.

have co-chairmen, one representing the Council and the other the Junior Chamber, and coordinating the work of these committees are the two co-directors of the festival.

The co-directors are appointed by their respective groups early in December preceding the festival in May. They meet and work out the job analysis for each committee. Chairmen of the four committees are asked to write an evaluation report after each festival, and the directors use these, and the former year's analysis, to draw up the ones for the coming festival. All co-chairmen of the committees are appointed by the first of January and the work is ready to begin.

The first meeting is that of the co-director and chairmen from the Square Dance Council who decide on a caller for the festival. Because few Junior Chamber members are square dancers and know very little about callers, they do not ordinarily sit in on this meeting.

Omaha's policy is to use one out-of-state caller for the entire program. While we have many good callers in the Omaha area, it is impossible to use all of them on our Festival program. When plans were made for the second festival (1950) we adopted the plan of using a caller from outside the area. We believe that this arrangement has proved to be a good drawing card. Both spectators and dancers like it and the call-

ers, who were Ray Smith in 1950 and Jonesy in 1951, have been very well received. Our caller this year is to be Jack Hoheisal.

Usually we decide tentatively upon three callers and issue invitations in the order of the names of the list agreed upon. While we are corresponding with the callers, the over-all committee, which is made up of the two co-directors and the eight co-chairmen meets and makes general plans for the festival. The job analyses, together with a copy of the previous year's report, are handed out to the committee chairmen, who are then ready to choose their committee members. These members represent the square dance clubs in the area and the Junior Chamber. The number of people on the committee varies, depending on the work to be done by each committee.

Program Committee

The Program Committee is the first to start to work. The members meet early in February to draw up a suggested program of dances. We believe the program should include the dances most popular in the area all season, and programming is a matter of getting them down on paper and arranging them in a logical order from the standpoint of techniques involved, and whether a singing or chant call. There are six tips and two round dances between each. This committee must also keep in mind the attractiveness of the dance from the spectators' point of view.

The program is built from the simple dances to the more complex ones, with the climax coming at the end of the program. We believe that this is important because we have dancers from all over Nebraska and five other states and in many localities square dancing is not as old as in our own metropolitan area. We believe that if a dancer can participate in the first half of the program, he will not be too unhappy if he has to become a spectator for a tip or two on the last half.

After the caller's acceptance is received, a copy of this program is sent to him for his approval. Since we invite only Western style callers, few changes are requested.

When the program is agreed upon by the committee and the caller, it is mimeo-

graphed for distribution. It includes not only the list of dances but the words for the patterns of the dances. The program is given to the callers at their area meeting the second Sunday in March and the dance patterns are carefully gone over. The callers are asked not to use the program as a whole for any one dance in their groups, but they are urged to take from it any dances they feel their clubs need work on. Eventually, of course, they get around to every dance listed. Copies of the program are sent to all the club presidents in the area and to all in the state association for use by their program chairmen in working with their callers.

Ticket Committee

The Ticket Committee is next to get under way because the tickets must be designed and a copy made ready for the printers. We use one color ticket for the dancers, another for spectators. The dancer's ticket has a stub which he is asked to pin on so that those in charge can identify the dancers and admit them to the floor. We have found that safety pins work better than straight pins, and members of the Floor Committee usually have an emergency supply on hand.

After the four standing committees have had their first meeting and have gone over their job analyses and the report from the previous year's committee, and after they have made tentative plans for the work of their committee, the Executive Committee meets for the second time—not later than the middle of March—when the chairmen of the four committees give reports of their first meetings.

By the time the Executive Committee has its second meeting, most of the big decisions are made and it is up to the individual committees to carry them out. Therefore, the Executive Committee does not meet again until the middle of April. In May, it meets once a week until the festival and then two weeks after the festival, when a financial report is made and evaluation reports are ready. Individual committees meet as often as necessary.

Special Events

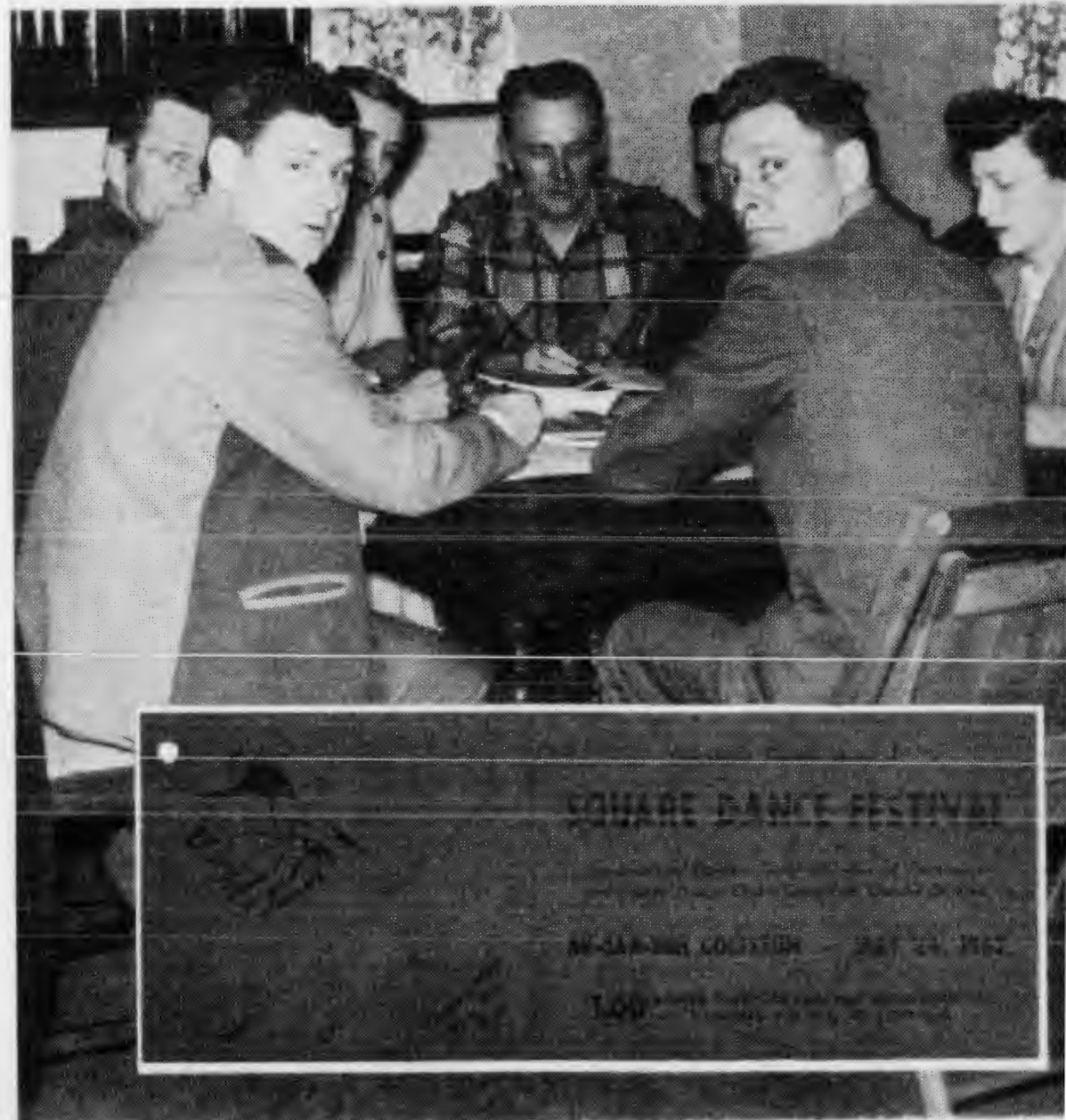
In addition to deciding on the dances and getting the program out to the clubs

and callers, the Program Committee has the responsibility for planning any special events on the program, arranging for the Master of Ceremonies and recognition of out-of-town and out-of-state guests. This committee also arranges for the orchestras—we use two, of six pieces each. One of the festival highlights has been the presence of the Governor of Nebraska who commissions the guest caller as an Admiral in the Nebraska Navy. This ceremony takes place at intermission time.

The Program committee also arranges for the public address system, and we insist that the company which furnishes this equipment have one of their engineers on duty during the program. Other jobs for this committee: Getting a program printed for distribution at the door, working with the Floor Committee on lighting, spots, et cetera, supervising the M.C.'s appearances, sound effects and speeches, if any.

In addition to getting the tickets designed and printed, the Ticket Committee must see to it that they are distributed to all square dance clubs and to the ticket depots. A member of the committee goes to each club, gives a short talk about the festival and leaves tickets with the club. Ticket distribution begins about the middle of March. The tickets are left with the clubs until the first of May when the money for them or the tickets is picked up. Since we can sell only a limited number of dancer

•The ticket committee starts its plans months ahead.



tickets we give the member clubs of the Area Council first chance. If the dancer doesn't buy his tickets by May 1 we do not guarantee that he will get one, since after this date all out-of-town mail orders are filled and the remaining tickets are sent to the ticket depot. Five depots are set up in various parts of the city. Other jobs of this committee: Distributing complimentary tickets to persons approved by the Executive Committee; making arrangements for ticket sellers and ticket takers; keeping a close track on all ticket sales and preparing a report for the Executive Committee at the first meeting in May; being responsible for the final check on all ticket sales and being ready with a report for the evaluation meeting two weeks after the festival. No tickets are checked out without having the signature of the person receiving them together with the numbers of the tickets. A mimeographed form is kept as a record. It shows the number of tickets each person received, his signature, a record of tickets returned or money turned in, with dates and amounts received.

The Floor Committee is responsible for arranging the seating of dancers and spectators. The committee arranges for ushers and for handing out the programs. It marks the floor for the squares, arranges chairs for the orchestra, works with the Junior Chamber "greeters" in filling the squares during the dance, arranges for the operation of the checkstands, for the food and

drink concessions and for the necessary stage hands and spotlight operators required by the program committee. The floor committee also arranges for police to supervise the parking area and makes the seating arrangements for visiting dignitaries. The first four rows of the seats around the floor are reserved for dancers and are marked by signs.

Floor Marked for Squares

Crosses 12 inches square are marked in white water-base paint on the floor in the center of each square and the square forms around them. We find this much better than marking the corners of the squares, for the crosses can be seen more easily and the paint lasts longer. The crosses are measured and marked to be perfectly in line both the width and length of the Coliseum. This makes it more interesting for the spectators.

The Junior Chamber of Commerce Greeters wear colorful green jackets and use canes with red pennants, thus attracting attention to places on the floor where couples are needed to fill out squares. The caller and the dancers can spot the vacancies easily. We have found this to be a big help in filling a large floor without delay. We allow 10 feet as the size of each square (100 square feet). This has proved satisfactory and is a necessary compromise with 12-foot squares because we want to accommodate as many dancers as possible. This arrangement lets us put 2,400 dancers on the floor and is about the limit.

Publicity

The Publicity Committee is responsible for newspaper advertisements, newspaper stories, radio and TV publicity, posters, outdoor signs, electric and otherwise. The Junior Chamber of Commerce has proven most helpful in this particular phase of our festival planning, particularly because many of their members are connected with the newspapers, the radio and television stations and in business where signs are used. After copies of the program are sent to all club presidents a follow-up postcard is mailed to the clubs in late April or early May to keep them mindful of the festival. Last year two hundred 12" by 14" posters were printed. These were used not only

(Please turn to page 30)

SETS in ORDER, MAY, '52

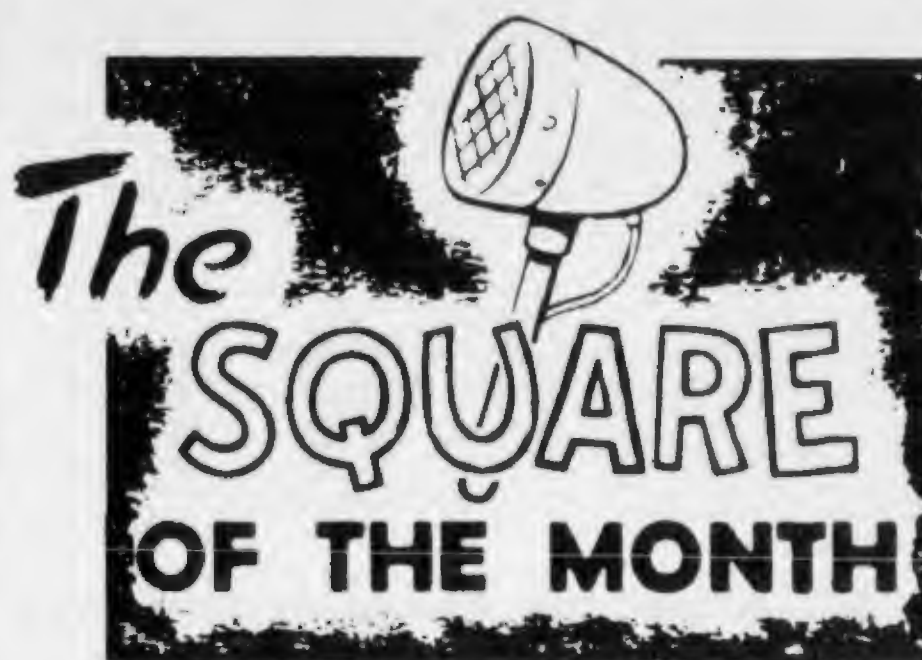
•Getting the word around is the job of the publicity committee.





JACK McKAY

Jack McKay, of San Francisco, has been a pioneer and a real worker in the promotion of square dance activity in the Bay Area. He started out by becoming interested in folk dancing in 1939 and danced with the Fun Club in San Francisco. In 1941, as President of the Fun Club, Jack attended the meeting in Lodi which was the beginning of the Folk Dance Federation of California. It was not until 1946, however, that Jack became extremely interested in square dancing and calling. The first all-square institute which he attended was Pappy Shaw's in 1947 at Stanford University. In 1948 and 1950 he went to Pappy's August class in Colorado Springs. In 1949 he became a charter member of the Callers' Association of Northern California and was elected Vice-President. The next year he became President and in 1951 and 1952 was elected Research Chairman. In 1950 and 1951 he was on the staff of the College of the Pacific's Folk Dance Camp, and will be chairman of the Square Dance Section of that Camp in 1952. At present Jack teaches square dancing every week night except Thursday and most week-ends. Uh-huh, he keeps Thursday to go to the Gateswingers, relax—and just dance.



THE DRIFTERS

Original by Jack McKay and Jack Sankey

First and third you balance and swing
Go into the center and back to the ring
Now into the center with a right and left through
While the sides separate to positions new
 Side people step away from partners to form two lines of four with head couples
Now swing the gal on the left of you
 All four gents swing their new corners
Put her on your right to lines of four
Forward eight and eight fall back
Then pass right through across the track
 *All eight pass right shoulders to opposite side of set and pivot in place
Forward eight and fall back eight
And pass right through don't hesitate*
Now forward eight with a right and left through
Then step to home and you swing yours, she'll swing you
 Gents swing original partners in original positions
 Any good hoedown tune will do for this dance.

THE CALLER'S NOTEBOOK

Here, as a part of a Caller's Textbook, is the first part of an article written especially for Sets in Order by Lynn Woodward of Minneapolis, Minnesota, on the proper approach to the subject of "Phrasing." Lynn is the originator of "Woodward's Dance Score," a help for square dance callers with their square dance calls and round dance instructions. There'll be more articles of this type, designed for the square dance caller and teacher under the heading of "The Caller's Notebook."



P H R A S I N G

by LYNN WOODWARD

THE present square dance revival is a very recent event. Fifteen years ago it would have been almost impossible to find a square dance. We had just come through a period when square dancing was at the lowest ebb in all our history. In about 1925, Henry Ford had tried to bring about a revival, and with the help of Mr. Benjamin Lovett, had published his book, "Good Morning." Of course, it was just as hard to find a caller as it was to find a square dance. When a person wanted to learn to call, it was almost impossible to find anything written about how to call. In fact, people thought the caller's days were numbered. E. H. Kopp in his book "The American Prompter" published about 1890, said:

"It is universally conceded that dancing quadrilles without prompting will be the method generally adopted in the near future, but as at the present time there are very few dancers so thoroughly versed in all figures of the different varieties of quadrilles as to be able to perform them correctly without prompting, a prompter becomes necessary."

The Prompter was the grandfather of the Caller, and in spite of Mr. Kopp's prediction, seems more necessary than ever. The prompter was very laconic, and spoke only enough words to cue the dance. The "phrasing" of calls to the music was not a problem. How different today! Where the prompter said:

Allemande left
Grand right and left
Promenade."

the caller says:

"Allemande left with the old left hand
Right to your partner and right and left grand
Halfway round and don't be afraid
Meet your partner and promenade."

So instead of a simple command, his call becomes a BALLAD and as such should fit the music, which is also a ballad form and was originally played and sung as a ballad. Incidentally the word "ballad" comes from the French verb meaning "to dance" which lends strength to the theory that the folk music, the song and the dance grew up together. They are all part of the same folk art.

PHRASING a square dance call to music requires two skills.

(A). The caller *must* be able to understand and identify the basic four beat musical phrase. The musical line or phrase has characteristics which the caller must recognize. Count **ONE** of the phrase has the strongest accent—the primary accent. Count **THREE** of the phrase has a weaker accent—the secondary accent. Counts **TWO** and **FOUR** are **NOT** accented. When listening to square dance music—folk music—the primary accent should be easy to find, although the secondary accent is not so readily discernible. It is absolutely necessary to be able to pick out the **ONE** beat of the musical phrase, and the caller should be able to pick out the larger divisions of verse and chorus.

A person should not try to call unless he can identify the basic four beat musical phrase, but should first get help of a competent music teacher. When I started teaching callers' classes in 1949, I couldn't find anything written about timing and phrasing. I diagrammed the basic four beat music phrase with a staff of four bars:




(B). The caller *must* be able to write or speak his calls in measured lines, because the music has measured lines. The words and syllables of the caller's line *must* be so arranged that they will divide into *four* groups of words or syllables. Poetry is anything written or spoken in measured lines, so the call of the square dance is poetry. To study the arrangement of a line of poetry is called scanning, so we must be able to scan the caller's chant or song. ANYTHING that can be measured has a unit of measure. The UNIT OF MEASURE of poetry is the FOOT: — it is a group of syllables, or words, having ONE ACCENT. The name Mary has two syllables, the first one accented — the second unaccented $\bar{\text{m}}\text{ar} \text{ } \text{y}$. It is a TROCHAIC $\bar{\text{—}} \cup$ foot.

$\bar{\text{m}}\text{ar} \text{ } \text{y}$ $\bar{\text{h}}\text{ad} \text{ } \text{a}$ $\bar{\text{l}}\text{it} \text{ } \text{t}\bar{\text{l}}\text{e}$ lamb , is a poetic line having four trochaic $\bar{\text{—}} \cup$ feet, the last foot has only one syllable.

Now, listen to the square dance tune. If well played it will have FOUR BASIC PHRASES or lines to the verse. Each phrase or line will have FOUR BEATS. The first beat of the line or phrase will have the primary accent, so that if you count the line it will be ONE, two, three, four. Also, the first half of each music beat is accented, and the caller will find that he taps his toe down on this half of the beat. It may be marked or diagrammed with a bar $\bar{\text{—}}$ like the phonetic marking on a long $\bar{\text{a}}$. The second half of the musical beat is unaccented and the caller will find that he raises his toe on this part of the beat. It may be diagrammed with a little half circle \cup like the phonetic marking on the short a . In poetry, a foot having two syllables with the accent on the first is as shown above a trochaic $\bar{\text{—}} \cup$ foot. Thus it will be seen that each musical beat is in effect a TROCHAIC $\bar{\text{—}} \cup$ foot or beat, and the caller's staff could be diagrammed:



Since the trochaic quality of the musical beat is so standard, it should not be necessary to mark each diagrammed bar, but the accents $\bar{\text{—}} \cup$ may be implied and understood and the diagram will be just the bar, 

"Allemande left with the old left hand." Set it to music. Use the two steps we have discussed: (A) identify the musical phrase, and (B), measure the line by scanning or dividing into feet. Tap the toe four times as you say the line and draw a bar over each syllable you say as you tap your toe, and draw a perpendicular line ahead of each syllable so marked:

| Allemande | left with the | old left | hand

and place the accented syllable on the first part of the beat or music, followed by the unaccented syllables of the foot.



SEE BALANCE OF ARTICLE IN JUNE ISSUE



On April 6, the 3rd District of Associated Square Dancers presented a Square Dance Fiesta at Veterans' Memorial Auditorium in Culver City, Calif., for the enjoyment of member clubs and visiting delegates to the American Association of Health, Physical Education, and Recreation, convening locally at that time. Outstanding was an exhibition presented by Bob Osgood, assisted by Treg Brown and Floyd Webster, which showed how square dancing can be fun for all. In the picture here are the tiny tots, the young teen-agers, the older teen-agers, the old timers who include great-grandmothers, the wheel-chair dancers, and a square of blind folks at the extreme right. Photo—Joe Fadler.

EVENTS SEEN THRU THE SQUARE DANCER'S EYE



At the Tri-State Roundup in Needles, California, on March 22, eight of the callers present were made members of the "Buck Fever" tribe, given Indian feathers, and with Lew Hedgpeth calling, danced an impromptu "exhibition." Four of the Chiefs had to dance the ladies' parts with their head-dresses around their waists! Participants pictured are Bill Norman, Joe Boykin, and John Walker of Phoenix; Lee Stephens of Kingman, Ariz.; Chuck Hart of Boulder City; Guy Mathis of Las Vegas, Nev.; Cal Golden, Hemet; and Ralph Austin of Needles, Calif. Photo—Joe Fadler.



During the square dance celebrating the 25th wedding anniversary on February 2 of Buck and Cairo Blackwell of Elk City, Okla. (in center of picture), the two solemn children on the left took part in a mock wedding ceremony which, together with numerous skits and gags, made a memorable occasion for the honored couple and their guests. Photo—Preston George.



Buzz Glass of Mills College, Berkeley, California, here demonstrates a circle dance to a group attending the educational conferences in Los Angeles, on April 7, at Polytechnic High School, for one of the dance sessions. Photo—Joe Fadler.

AS A person vitally interested in square dancing, better equipping himself for the years to come, either as a dancer or a teacher, here are some questions you may be asking yourself about Asilomar.

Because there are two sessions, the answers this month will be primarily based upon the features and faculty of the late summer session (Aug. 24th to Aug. 29th).

QUESTION: Is Asilomar primarily for dancers or callers?

ANSWER: It is essentially for both. A good balance of old and new materials will be presented, with a great majority of all sessions designed for everyone.

QUESTION: Will there be mostly square dancing or round dancing taught at Asilomar?

Answer: Here again good balance and good judgment will be the prevailing factor. Frank and Carolyn Hamilton, long experienced in round dance instruction classes and Institutes, will not only stress basic fundamentals of couple dancing, but will also present those new and old round dances that have lasting characteristics.

QUESTION: Will there be special instruction for callers?

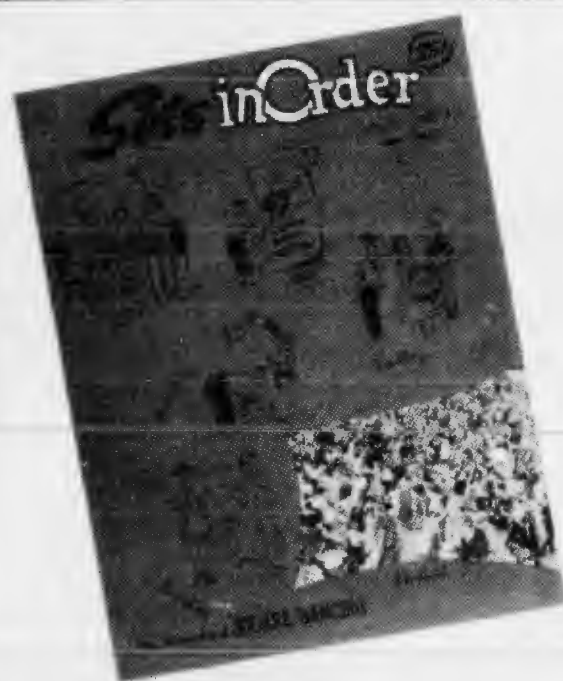
ANSWER: Definitely. A certain portion of every day will be devoted to caller help by Ed Gilmore, Al Brundage and Bob Osgood. A certain portion of the time will also be set aside for the callers for experience and guidance. In addition, the planning of all courses will provide particular emphasis on teaching techniques, new ideas on teaching and presenting the older and newer square dance figures.

QUESTION: Will we get to hear the faculty call?

ANSWER: You bet. Each night's program will be the responsibility of one of the faculty members, who will do the majority of the calling for that evening.

QUESTION: How can we find out the answers to the questions about costs and other details about Asilomar?

ANSWER: Write to Sets in Order Summer Institute, 462 N. Robertson Blvd., Los Angeles 48, California, for a brochure explaining both early and late summer sessions of Sets in Order Summer Institutes. An application blank, pictures of the faculty members of both sessions and other pertinent data will be sent you by return mail.



on
the
cover

Spring is Square Dance Festival time in so many portions of the country. Our cover depicts cartoonist Frank Grundeen's idea of some of the work that goes into making a successful square dance Festival.

HASHING A BREAK

By Gordon Moss

Allemande left and allemande thar
Right and left and form a star
 (with right hand girl)
Back up boys in a right hand star
Shoot that star like an allemande A
Right and left and a half sashay
 (in back of original corner girl)
Re-sashay, go all the way around
Gents star across the town
Turn the opposite lady with
A left hand round
 (original right hand lady)
Promenade the corner as
She comes down
 (original partner)

CALLERS CALLERS EVERYWHERE!

This page will introduce a number of callers from all across the country who are active in promoting square dancing wherever they are.

1

EDDIE WALKER

Caller Eddie Walker is also a Staff Sergeant with the Army, and presently stationed at Luke Field, near Phoenix, Arizona. Stationed in Brisbane, Australia, for 2½ years during World War II, he taught American servicemen and Australian girls how to square dance. What's more, he married one of the girls.



4

LEE STURGIS

In his home town, Decatur, Illinois, Lee Sturgis has taught nearly 500 folks the art of square dancing. He has also trained and coached the Swingeroos, a teen-age exhibition set.



2

"RED" WARRICK

This lad from Kilgore, Texas, is responsible for the popular Messy Polka Square, which has given a lot of folks a high-kicking good time since it came out about a year ago. "Red" has his own band, and has called for festivals here and there as well as regularly in his own territory.



5

CHUCK ROGERS

Chuck Rogers is a native Texan, from Jones County. With his musical background, calling came easily and he likes everything about square dancing as long as it's fun for all. Chuck has recorded for Decca and calls and teaches on a full-time schedule.



3

ROLAND ONFFROY

"The Steamboat," to the tune of "Waiting for the Robert E. Lee" is one of Roland Onffroy's contributions to square dancing. In his native Boise, Idaho, he is very active, calling almost every night in the week.



6

J. KING ROSS

A caller for upwards of 40 years, this gentleman from Tarzana, California, has also trained some of the best-known of today's callers. While not actively participating now, Ross still maintains his interest in the activity. Most of his time is taken with the Animal Lovers' Book Store, which he runs.



ON TOUR WITH *Terry*

Note: From time to time Sets in Order will bring you notes and observations from that roving, raving reporter Terry Golden, who with his wife, Suzie, is traveling about the country for the University of Kansas on their School Assemblies circuit. Terry says his opinions are expressed reservedly because neither time nor opportunity is offered for final conclusions. It makes for good reading all the same. . . . We give you—Terry, the Beard, on—Wisconsin.



OUR work takes us through several states, averaging around 500 miles a week. We visit two or three schools a day and deliver a program based around folk song and dance. I sing some songs with my guitar, have the kids join me in a few numbers, tell a few folk stories, Suzie and I often do a couple of the old round dances, and usually I get a square of kids up on the stage, whether they know anything or not, and run them through a simple square. It takes no more time when they don't know anything and makes the thing more hilarious.

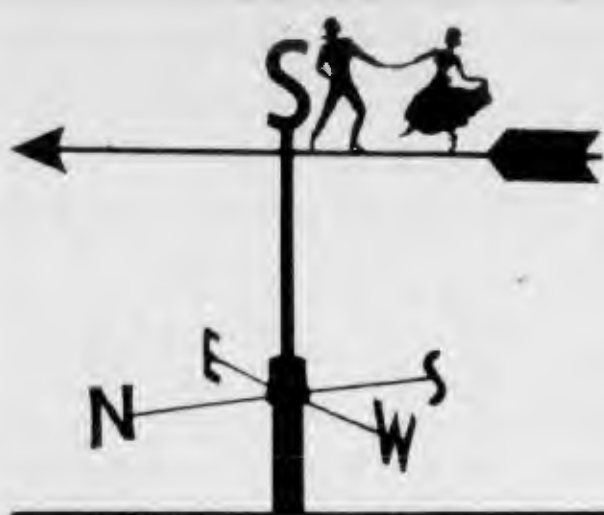
Despite a busy schedule, we thus have time to take in some of the local square dances as we travel. We were in Wisconsin for quite a while and felt we got a little of the general picture before we left. We found that square dancing in Wisconsin is quite scattered. In the eastern part, from Kenosha, up through Milwaukee to Green Bay, through Fond du Lac and Oshkosh, and along "The Lake" (Michigan), through Sheboygan and Two Rivers, we found things pretty well organized — numerous callers and dances, high level of ability in the older groups and style pretty similar to that of Colorado and California.

With exceptions, the emphasis on "advanced hash" seemed strongest in the area radiating out from Milwaukee, diminishing as distance increased. The same was true of rounds. This area was probably the seat of the "revival," and so has been dancing longest (except where they never stopped). Thus the peak of the revival boom was reached some time ago, and some notice-

able decline had taken place there. The movement still seems in no danger of collapse, however. This area, and those influenced by it, have Shaw as the principal background, which accounts for the basic similarity in style. The state Federation was founded mainly by people in the eastern part of the state and so far the leaders have been from that general large area. There is no attempt at separation of callers from dancers in the Federation and many of the officers have been callers.

The Federation has not attempted as rapid and large-scale a growth as has taken place in, for example, California and Oklahoma. They seem to feel there is no hurry. State-wide standardization has been discussed, but pretty generally abandoned in the belief that visitors to other areas can pick up the differences readily enough. It is not necessary to be a club to join, and there are member-groups which are in reality open dances. The Federation issues a yearly handbook, the primary function of which is to list the various groups giving details as to where they meet, when, etc.

In general the style in Wisconsin is basically similar to that in California and Colorado. However, the groups I noticed do not take right hands in a right-and-left-through. Most do not seem to use a full-stretch or elephant-stomp or any balance at all on the allemande left. In the Green Bay area, I was unable to make contact with John Gardner, the incumbent Federation President, nor did I get to a dance there, but I am told that they dos-a-dos the corner passing left shoulders, rather than right, and that in the all-around and see-saw, the men start in both cases by passing in front of the ladies.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, Calif.

Square Dance at Columbia Basin Opening

On the 29th of May the little town of Moses Lake, Wash., will be host to hundreds who will throng there to see a lucky veteran receive his "Farm in a Day." This is all part of the gigantic 11-day celebration that climaxes the Columbia River Basin Irrigation Project opening thousands of arid acres to cultivation. An 80-acre farm, magically transformed from arid sage brush to an irrigated farm in one day will be presented to a worthy veteran; the concentrated services of thousands of skilled craftsmen will create a new, furnished home, farm buildings, planted crops, stock, machinery and equipment—all in one day! In Moses Lake, one of the very active members of the Chamber of Commerce, Mr. Hively, is an ardent square dancer and it was at his suggestion that the local folks decided upon a huge square dance festival in connection with the "Farm in a Day." Ted Powell, of Yakima, will be in charge and will present both round and square exhibitions, as well as a well-balanced dance program. So square dancing becomes part of a real history-making occasion.

Belleville Square Dance Program

The square dance program under the Belleville, Ill., Playground and Recreation Board has passed its fifth birthday. The whole thing is financed through a mill tax which was approved by the voters at a special referendum in 1943. In 1945 Forest Gustafson, then Recreation director, organized the first square dance class with Art Hermann, physical education director, as instructor and caller. The first class was attended by nine neophytes but now Hermann, still the caller, has seen over a thousand beginners blossom into happy square dancers.

Festival in Fairbanks

The Fairbanks Winter Carnival 1st Folk Dance Festival on March 7-8 in Fairbanks, Alaska, saw 200 dancers on the floor, with 500 more people spectating. Sponsored by the Fairbanks Sourdough Club, the Fairbanks Folk Dance Club, the Eagles Old Time Group, the USO Hoedowners, and Arcon Squares, the program featured calls by Ken Wade, Douglas Preston, Ray Dwyer, Pinky Harkness, Gene Tapp, Rollen Bates, Lt. Chuck Botterbusch, and Betty Snyder, plus dozens of couple dances. Musicians were Pop Mates of Kodiak; Jackie Wilkinson, Anchorage; Charlotte Ames, Fairbanks; and Verda Siebenthaler, Fairbanks.



Idaho Association Progressing

The South Central Idaho Square Dance Association was formed in November 1951 at Kimberly, Idaho. It covers the area from Hailey to the north, Malta on the south, Rupert on the east and Buhl on the west. There are now 20 clubs and 17 callers registered with the Association. Five of the callers have been calling for about three years; the rest are fairly new. The five are Bob Daley, Jerome; Aubert Craven, Heyburn; Max Moffit, Kimberly; Boyd Harrison, Hill City; and Kermitt Perrins, Twin Falls. There is a woman caller, also—Cora Estes of Declo. Two of the Association clubs have weekly radio shows. The Hoedowners of Rupert broadcast weekly over KBIO, Burley, with Aubert Craven calling; the Boots and Slippers of Kimberly are on KEEP, Twin Falls, with Max Moffitt as caller.

Fun in Florida

After a struggling beginning in 1949, square dancing has gained popularity on Florida's West Coast so that now the Kiwanis Trailer Park auditorium is filled every Thursday night with enthusiastic dancers. Exhibitions of square and round dancing have just about doubled the attendance recently. R. C. Lindstrom, of Bradenton, spent six weeks last summer with the Tampa Recreation Dept., helping them to organize their first square dance club, and from this, a group of callers was developed. Tourists seem more prone to take up the activity than do the local folks, but even their interest is growing.

Festival — New Mexico Style

An enthusiastic report on the success of the 5th Annual State Festival of the New Mexico Square Dance Assn. comes from Johnny Barbour, a young California serviceman who is now stationed at Albuquerque, where the Festival was held. On March 28-29 hundreds of square dancers streamed into town for a well-organized, smoothly operating occasion. Kick-off was a dance for out-of-towners on Friday evening. The breakfast-dance was early Saturday a.m. at the Hilton Hotel, with a ranch-style breakfast, followed by dancing until 11 a.m. Recordings were made for CBS transcription purposes and all the ladies received free gardenias. Folks were given a chance to rush home, change clothes and hurry back to the "swap and trade" session at the Ice Arena. Saturday evening was the Big Dance, with the Ice Arena packed to the rafters by 65 squares, 300 spectators and 30 callers from three states, including Butch Nelson, El Paso, Texas; and Pat Pattison of Santa Fe. There are four districts included in the State Association and the president of each district M.C.'d a fourth of the program. These were Ike Isaacson, Central Dist.; Sam Steele, Southeastern Dist.; Pancho Baird, Northern Dist.; and Pete Peterson, Southern Dist. Dr. Gerald Northcutt is president of the parent association.

Hill Billies Blanch at Modern Squares

Modern square dancing is taking Springfield, Mo., in the heart of the Ozarks, by storm, having had its inception about two years ago. There was some opposition among the dyed-in-the-wool hill billies, some of whom still protest it's not like pappy and mammy did it! One of the most active clubs is the Frisco Square Dance Club, sponsored by the Employees' club in the St. Louis and San Francisco Railway Co. This club has about 125 couples and two callers, Rex Kreider and Ernie Boucher. They dance every week and president is Ralph Twigg.

Clubs Host Regional Festival

The CC Club of Charles City and the B-Squares of Bassett were hosts to more than 1200 persons who attended the Northeastern Iowa and Southeastern Minnesota Regional Festival at Manual Arts Gym, Charles City, Iowa, on March 29th. Eleven callers were on the program, with Lloyd Frazee of Bassett as M.C. Among the callers were Dr. Ralph Piper of the University of Minn.; Eric Clamons, St. Paul, former editor of the Roundup; and 14-year-old Dick Anderson of Owatonna, Minn. Dancers came from Illinois, Indiana, Montana, and Colorado to mingle with fellow dancers in the host area.



Canadian Capers

The Canadian Square Dance Association, formed a couple of years ago, now numbers 20 member groups. Their Spring Jamboree on March 1st at Calgary was an outstanding one, with 27 top callers, 250 dancers who stuffed the hall, and many turned away. The next Jamboree, on May 3, will move to larger quarters in the Stampede Corral and American square dancing friends from across the border are especially welcomed. Collier Maberley is Pres of the CSDA and invites out-of-town visitors to call him at 30101, Calgary.



Featuring A Square Dance Personality

**LONG HISTORY MARKS JIMMY CLOSSIN
AS ONE OF AMERICA'S MOST COLORFUL CALLERS**

THIS yarn is about a very colorful guy. He's lean, lanky Jimmy Clossin, now of Orlando, Florida, who admits to being 28. Actually he says that, like the women, he won't tell his age, but that he served in the first world war and saw action in France. He has a perfectly honorable discharge to prove it.

Jimmy, who has been calling them for a long time, was born on a cow ranch near Optima, Oklahoma, which is no longer on the map, but was just over the Oklahoma line north of Dalhart, Texas. This was when Oklahoma was Indian Territory. They square danced for recreation when there was no work to do, that is, when they could get enough together for a set. Many times cowboys would tie a handkerchief on their arms and take the lady's part. Women were scarce there then. Jimmy rode the range until World War I, then enlisted and served in France.

"In those days," says Jimmy, "we didn't teach square dancing. Everybody knew something about it. And when we ran into new figures we just showed them how, and the dance went on.

"I started calling at about 8 years of age. There were not so many patterns as now, so it was no job at all to be able to call them all. New material was brought to us by cowboys riding the trail herds from

other sections of the west. We were on the route of the big herds trailing from New Mexico and West Texas into Dodge City, Kansas, so we were exposed to types of dancing from sections west and south of us. At that time we probably knew forty or fifty dance routines. Some of them were of the two couple patterns, the progressive pick-up type, two couple lead, and quadrille type in which all four couples were in action."

During 1923 Jimmy visited the West Coast and did a little square dancing and teaching. He landed back in Texas at El Paso, went to work for the U.S. Border Patrol along the Mexican border between Hatchita, N. M., El Paso, and Laredo, Texas, for some years and then went into the El Paso City Recreation Dept. in the early thirties. Dr. Bradford of the National Recreation Assn. led him to promoting square dancing as a recreation activity in 1935, when he visited El Paso. He gave them square and folk dancing and as the institute was attended by various youth and church leaders, square dancing was in for a revival around El Paso.

In 1937 the WPA borrowed Jimmy from the recreation department to conduct a square dance institute at Kerrville, Texas, for supervisory personnel from other sections of Texas, then sent him out over the

state to conduct other institutes. That started Jimmy as a full-time square and folk dance teacher. He has been at it ever since, traveling to all parts of the country. In 1938 he went to Mexico to teach in the federal schools there.

It is Jimmy's firm conviction that if he could get school boards in the Florida area, where he is now living, to sponsor classes and institutes for their teachers and the PTA groups, square dancing would receive a real impetus in that section. Since Jimmy specializes in teaching school teachers, he feels that it is very important that they be given the basic fundamentals to pass along easily and correctly to their pupils.

Jimmy's book on square dancing, called "West Texas Square Dances," which he wrote in collaboration with Carl Hertzog, has been chosen by the English Folk Dance Society as the guide to square dancing in England. It was first printed in England in October 1951 and is now in its third printing. The English title of the book is "American Cowboy Square Dance Book." The introduction to the English version, written by Douglas Kennedy, president of the Folk Dance Society, reads in part:

"Square dancing is an integral part of the country life in the United States and Canada. When I first met it in 1928 the townspeople hardly knew of its existence. Now it is an accepted part of the American way of life and has won its place beside the folk song and the fiddle tune in Americana. Each region used to have its recognized style of square dancing and calling but these distinctive features are now in some danger of becoming blurred as so many callers and dancers seek to expand their experience with other calls and dance patterns. . . .

"Jimmy Clossin is one of the most famous of the Texas callers. I can vouch for his quality for I have danced to his calling, and noted the dance style of which he approves. His calls can be readily accepted as within the authentic tradition."

Jimmy's wife, Elizabeth, is a very active member of their teaching team. She does the singing calls, while Jimmy attends to the patter.

Herewith we print "Sixfold Hash," one of Jimmy's calls which is especially designed to keep dancers on the alert. Watch it, now!

SIXFOLD HASH

First couple out, lead to the right

Around that couple, and take a peek

Back to the center and swing your sweet

Active couple only swing

Now a right and left thru, two by two

Wake up No. 2, it takes two couples for a R & L thru

And swing that girl behind you

Left about face, swing lady, put her on gent's right side for new partner

Circle four and around you go

Now dive for the oyster, but not for the clam

Dive under and back out into circle of 4 again

Roll the barrel halfway over

Leading couple goes under arch, roll back to back, face other couple and bring hands down. Other couple does not go under.

All hands down in a four-leaf clover

All have hands and arms crossed facing in, your ladies are now on your left side, but gent is holding her left hand in his right. She's still your partner.

Circle around like you used to do

Hands still crossed, circle until leading couple is on the outside.

Two hands up, now shoot them thru

No. 2 couple raise hands forming an arch and pull them through

Right on down to the other two

On to couple No. 3.

Around that couple and take a peek, etc.

To No. 4 and repeat.

Two hands up, now shoot them thru

Head for home as you always do.

Everyone has their corner for a new partner.

Allemande left, right and left grand, etc.

Two changes for opposite position, four for complete routine. The standing couple is usually caught napping when you call the right and left thru, and if not on their toes can be caught again on the swing the girl behind you, until they get on to it.



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Sets in Order

GREEN SHEET OF CALIFORNIA NEWS

MAY, 1952

THIS IS THE MONTH FOR FESTIVALS!

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

FRESNO: The Third Annual Peach Blossom Festival has been successfully tucked away, leaving delightful memories to ponder in retrospect. One of these was the Square Dance Boogie presented by the Fresno High Wagon Wheelers, with Jack Mulkey doing the calling. Another was that perky Teddy Bear Picnic exhibition by Hunter and Jeri Crosby and their Sierra Squares, from Three Rivers. The Central California Callers' Assn. hosted the Friday night session, with the committee, headed by Joe Stockton of Fresno, responsible for an excellent program of squares and rounds. All caller-members took a turn at the mike. The Saturday night and Sunday P.M. sessions included both folk and square dances and the following callers participated; Hunter Crosby, Bernie Ward, Earl Johnson, Red Leming, Carl Foster, Joe Moran, Dan McDonald, Bob Larsen, Harry Carr, Bob Baker and Tom Wright.

On March 25 the Easterby Dancers gave a pleasant dance party open to all comers. Delicious refreshments were served and Bernie Ward was in charge of the calling.

Buster (San Diego) Brown has started coming back to Fresno of late on the second Friday of the month to call at Haley's Hall.

REEDLEY: Dancers here were saddened late in March by the sudden passing of Clyde Wright, an untiring worker for square dancing.

BAKERSFIELD: The second Roundup of the United Square Dancers of Kern County was held March 29 in Veterans' Memorial Hall, Oildale. Many out of town guests and callers were on hand for the fun, with Jim Munyon and Ken Keeny calling a couple of tips. Forty squares assembled. The Roundups are held every month in which there is a 5th Saturday and at the next, May 31, visitors will be welcome.

ATTENTION ALL POINTS: On May 24, in Orange Cove, the local veterans' group will present a public square dance jamboree at the Elementary School in conjunction with the city's Annual Water Festival. Caller will be Bob Baker, of Selma. Tab this one.

RIVERSIDE AND OAKLAND GET READY

Camp Radford in the mountains has been cinched for the wind-up outing of the 1st Annual Square Dance Convention in Riverside (May 30, 31, June 1) on June 1. Breakfast at 95c will be served 8:30 to 10 A.M., and non-denominational church services will follow. Entire facilities of the camp are being furnished by Los Angeles Park Dept. There will be impromptu dancing all day plus a business meeting in the afternoon to discuss 1953 convention. An Italian spaghetti dinner will be served 1:30 to 5 P.M. by Harry Spino, master of the art—price about 65c. Reservations must be made for Sunday meals at time of **registration**. Note: Tickets may be purchased that week-end, at the door, although it is better to have bought them in advance.

Jack Sankey of San Francisco is arranging square dance programs for the May 30-31, June 1 Statewide Festival in Oakland. Leonard Murphy is General Chairman of the affair. Folk and Square Dance clubs throughout the United States are being invited to vacation in Oakland to celebrate the city's 100th birthday and to attend the Festival, so it is important to get reservations in early to the Convention Tourist Bureau of Oakland Chamber of Commerce, 427-13th St., Oakland 12, Calif.

DANCE IN CHINA LAKE

On Armed Forces Day May 17, the Annual Fiesta and Open House at Naval Ordnance Test Station, China Lake, will be climaxed by a square dance on the base. Jim Munyon will M.C. and dancers from everywhere are welcome.

SIXTH SOUTH COAST PROMENADE

The 6th Promenade of the South Coast Assn. will be held Sunday May 18, 7 to 11 P.M., at the Long Beach Municipal Auditorium. There will be two lovely exhibitions and sound has been improved. Chas. (Kay) Keesey is Pres. of South Coast, with Addie Axtell secretary and right hand gal.

SAN FERNANDO SASHAY

By Larry Shiffer

LUCKY STARS (Jonesy): The 5th Monday dance at this club was a lulu — and only 25c extra charge for all that good food. The hard-working members made it possible.

DOUBLE V's (Warga): The 5th Saturday in May will see the Double V's presenting Lefty Allemande, Paul Pierce, and Ted Roland, besides their "regular," Wayne Warga.

WHIRLAWAYS (Lefty Allemande and Ray Orme): The March 30 Spring Dance at the Old Dixie Barbecue was something like a walk down Broadway on Easter A.M., what with 26 squares on the floor, all done up in their new spring finery. To get there, Judy and Johnnie Jenkins, of Santa Barbara, had quite an experience. Started from home, forgot duds, back home again, started again, car broke down, called auto club, tow job, taxi, arrived at dance — wonderful time!

GOLDEN SLIPPERS (J. Donhoff and Rotating Callers): On April 6 this lively group hosted several couples from the Rinky Dink Club, who came to dance to Dale Garrett's calling. Besides the club's regular caller, there is a different caller scheduled for every other time.

COUNTRY COUSINS (R. Gleason): These folks, an advanced dancing group, are sponsoring a new group of beginners at North Hollywood Jr. High—a nice gesture to help more people have fun square dancing.

FRIENDLY SQUARES (B. Mathews): The first Thursday in May will bring a potluck at the old Voss Hall. This is an open dance.

JOHN BURROUGHS SQUARES (S. Chavoor): This bunch recently visited Al McMullen's Scoot and Scatters and had such a good time they plan a repeat in June.

HOWDY PODNERS (Bill Hiney): Call ST 9-1996, grab a pot-luck dish, dress the family, kids and all, put a dollar in your billfold and take off for Dexter Park, May 4—12 noon. Barbecued pork will be served by the club, also all the hot coffee and tea you want.

STARLIGHT SQUARES (G. Story): This club is really rolling. They moved to the main dining room at Sun Valley and now they're thinking of an even larger hall.

MAVERICKS (L. Allemande): If you notice something that went whizzing by on April 20, it was just a Maverick attending the Round Up of the herd. The purpose of a Round Up carries the name of a meeting—just ask a Maverick.

AND—send or call your Valley news to Larry Shiffer 1748 N. Avon, Burbank, CH 6-2296.

SQUARE DANCE FOR TEEN-AGERS

Mrs. R. A. Robinson of genteel San Marino gave a square dance recently for her daughter Nan, home from school in the east. Bill Mooney called for the affair, where fifty youngsters were kept busy with the swings and whirls to the music of Earl Willis.

ALUMBAUGH SILVER ANNIVERSARY

It was a gay night for the Alumbaughs on March 29, when Doc's Dad and Mother, the Harry Alumbaughs hosted an anniversary dance in El Monte, along with the Tumbleweed Twisters. It was 25 silver years for Doc and Winnie and 250 dancers were in attendance. Each having brought a silver dollar, the happy couple was presented with a sizable and heavy booty. The table was beautifully decorated in silver and white, with camellias festooning the stage where it was set and from which cake and punch were dispensed. The Frank Hamiltons did Skater's Waltz and Sweetheart Waltz, and Frank also shared the M.C. job with Paulus (small stuff) Stone. Guest-callers were Barry Binns and Bob Emery, and of course, Doc took his turn, too. Doc and Winnie high-lighted the occasion by performing the Anniversary Waltz, joined by three couples from the crowd who had been married more than 30 years.

THIRD DISTRICT FIESTA MEMORABLE

"A Square Dance Fiesta in Color" might be the title of the 3rd District Associated Square Dancers' Roundup in Culver City on April 6. The event was planned, executed and finished with the precision of a well-oiled machine, under the astute chairmanship of Hugh Rutt, 3rd District Director. First—a hearty 10 A.M. breakfast attended by officials, callers and visiting dignitaries. Second—at the breakfast a demonstration of teaching techniques by Ed Durlacher, of New York, followed by an equally interesting demonstration of waltz quadrilles by the one and only "Pappy" Shaw. Third—registration of dancers who were given red and green badges alternately. Fourth—when dancing started, those with red ribbons were on the floor for three tips, the floor was cleared, then those with green badges danced three tips—allowing double the usual number of dancers. Fifth—there were provided hundreds of sandwiches, free coffee, fruit drinks, etc., all donated by Third District clubs, and suppliers. Sixth—a heart-warming practical application of the slogan "The Family that Plays Together, Stays Together" was presented by Bob Osgood with eight squares on the floor at once, ranging from tiny tots to great-grandmothers, plus the wheel chair dancers and a square of blind folks, all dancing together in perfect accord. Seventh — Jack Barbour's music was tops.

HOLLEY BIRTHDAY PARTY

Sixteen plus whooping squares came to the Holley's Hoppers birthday party for Del on April 12 in San Dimas. First came the sumptuous pot-luck dinner—and how those gals can cook! After which the club's Prez, John Heikes presented Del with a scrapbook containing many pictures of his square dance friends and of himself—even at the age of two! The beautifully fashioned wooden cover was made by Ray Vise. Dancing followed with Del and guest callers keeping the crowd "hopping" for sure.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Square Cutters gave their monthly party for the 49ers in April and it was a good one. Kenny Howell of Cody, Wyo., stopped by on his way home from Korea and Bill Castner got the wrong coat on his way out and didn't realize it until he missed his car keys! . . . The success of the beginners' classes co-operatively organized by eight East Bay Clubs is a tribute to their foresight. Grads are now dancing a lot and had their own Beginners' Hoedown when 15 sets gathered at the Alameda Naval Air Station to dance with Jim Mork, Jack Logan, Frank Tyrrell and Ernest Owens. Clubs sponsoring are the Valley Swingers, Hilltop Hoppers, Dip and Divers, Grasshoppers, Calico Squares, Western Whirlers, Harmony Hoedowners, and Skips and Misses . . . The Marin Hoedowners brought Lee Helsel to San Rafael for a party on the 19th . . . On May 17 the Harmony Hoedowners will have their 3rd Saturday party at Brookfield School, Jones Ave., Oakland. It is an open dance with much fun, eats, Jim Mork calling, plus guest callers . . . Ralph Phillips of Scoot 'n' Scat Club in Arcadia, Calif., danced with the Grasshoppers and Tex Dehoney's Nautical Squares in Half Moon Bay on a recent visit . . . Larkspur Lions' Club is sponsoring the 3rd Annual Jamboree with the co-operation of the Northern California Callers' Assn. in Larkspur Rose Bowl, Sunday, June 8th. Ed Gilmore will call and hold an institute for callers in the evening . . . Redwood Empire Callers, Gaytimers Folk Dance Club, and Dos y Dos Club are sponsoring their 2nd Annual Jamboree at Lake Co. Fair Exhibit Bldg., Lakeport, May 4, from 2 to 5:30 P.M. . . . North Fork Lions' Club sponsored a Spring Festival, April 19, in North Fork, 45 miles N.E. of Fresno. Purpose, to raise some needed dollars for benevolent work . . . Redwood Empire Callers' Assn. started a new square dance class in Santa Rosa, March 25, at Montgomery Village Community Hall . . . Fremont Do-Si-Do Club meets on Monterey Peninsula every Monday and Thursday, with Larry Leidig as caller and teacher, Jane Truesdale as hostess . . . Send your No. Calif. news to Dan Allen, 215 W. Baltimore, Larkspur, before 10th of month, PLEASE.

TRI-STATE ROUNDUP

The Tri-State Roundup at Needles on March 22 was an unqualified success. 150 couples were present to verify the slogan "Best Little Roundup in the Southwest." Lew Hedgpeth was General Chairman and H. B. Burris and Ralph Austin were M.C.'s. Exhibition rounds were presented by Bob and Helen Horn of Temple City, Herb and Lola Wessel of Phoenix, and both rounds and squares were given by Joe Boykin and his troupe from Phoenix. In addition to the callers from the Tri-State area, there were Cal Golden, Hemet; Roy Labedie, Desert Hot Springs; Helen Horn; and Bill Norman and John Walker from Phoenix.

SETS in ORDER, MAY, '52

SAN GABRIEL GABBY

By Neal Longshaw

The Flowers that Bloom in the Spring, Tra-La, had Something to do with the Case—we mean Doc and Winnie Alumbaugh's Silver Wedding Anniversary party on March 29, reported on more fully elsewhere in these pages. The cartoon on Sets in Order last month had nothing to do with Doc THAT night. The gals paid (willingly) with kisses for their cake and punch! (How WOULD Emily P. drink sherbet?) . . . Ralph Page of New Hampshire, the foremost exponent of the contra or longways dances, was a recent and hasty visitor. He put us through several of those "kitchen junkets" with the SINK thrown in! After you go "fawwad" and back, you "cast off," which does not leave you with your knitting straight. Loved every minute, though . . . It's going to be a wonderful deal in Riverside Memorial Day week-end. They may even have a session on contras besides all the squares, rounds, fashion shows, etc. These Festivals are wonderful things for square dancing—you meet new people as well as see all your old pals. If you miss this, you'll be SORRY! . . . Didja Hear Dept. . . . Do Si Do is moving up to Barbour's Kitchen in Arcadia after years at Temple City . . . Bow and Swing had a suitable Hard-Times-After-Income-Tax-Dance under the leadership of their new officers, Ed Gilbert, Arthur Ritterrath, John Hoffman . . . Call 'n' Turn, inspired by Duke Wellington and Jack Evans have a hilarious time every 2nd Tuesday with **everyone** calling a dance! Wanta try, too? . . . Allemanders Left left Story Park after 5 years, because of new youth groups there, and are now dancing at Gridley School, El Monte, 3rd Thursdays. Pres. Charlie Quirmbach put on a dance recently where they invited all old members back . . . Shuffle Steppers, Arcadia, was an outgrowth of Do Pasadenans, started with 6 couples and now fills Barbour's with the motto "No Set Squares." Many clubs have this motto; few live up to it . . . Martha Polloch has left Vic and taken the children home to mother in N.Y. BUT they'll be back in 3 months for summer in Balboa. Hah! Fooled yah! . . . Triangle Squares of Montebello Park had a big Sadie Hawkins dance with everyone coming in Dogpatch attire. Earl Kelley and Harley Smith M.C.'d for the evening . . . Fashion Note of the Month—the Pink Ballerina Slipper Brigade. Have you joined yet?

SANTA BARBARA DOINGS

Santa Barbara's May Dance on May 25, given by 5th District, Assoc. Square Dancers, will take place in the High School Gym. Jack Barbour will furnish the music and Bruce Johnson will M.C. Groups of L.A. folks are planning to journey to their northern neighbor and make a week-end of it.

The Coral Dusters of Solvang were guests of Santa Barbara Promenaders on March 12 for a gay party with Irish theme. Pres. Al Schwan and taw Grace arranged the program with callers Dave Evans, Aage Madsen, Nadine and Cecil Cook, Ray Elliott, Ernie Grigsby and Bill Jacobs.

SAN DIEGO COUNTY REPORTS

HEARTLAND . . . At the Heartland Hoedown on March 29, a capacity crowd enjoyed the calling of Bob Osgood. At the Sunday institute Bob gave out with many a pointer and some new rounds. Decorating committee, with Doris Drockton as chairman, assisted by Hazel Shohoney, Helerie Siebrant, Betty Enochson and Pearl Montgomery, worked hard to achieve fine results. Out-of-town guests included Alta and Nick Higginbotham, Blanche and Walter Wakefield, Juanita and W. A. Measures, and the Wayne Thompsons from El Centro; Faye Manley, Dolph Green, the Henry Wilsons and Glen Knights from Holtville; the Bill Ashursts from Brawley; the Duane Bakers, Jim McDaniels, Jack Whites and Bob Wards from the Cow Counties; the Lon Adams and Bert Wades from Escondido. Out-of-staters were the Ed McDermotts from North Bergen, N. J.; the Bill Prices from Seattle and the Ed Spragues from Conrad, Mont.

PALOMAR: New officers for Palomar Assn., were elected April 14 and are Paul Henderson, Pres.; Chas. Hale, Vice-Pres.; Al Messersmith, Secy.; Paul Shaw, Treas.; Board Members, Geo. Bergstrom, Lefty Walters and Neil Maize.

The Refresher Course is off to a good start, with many new recruits. Dr. O. M. McCray and his committee did a good job of organization.

New "wheels" for the Wagon Wheelers of Chula Vista are Larry Marion, Bertha Thyberg,

Bud Blakey, Fred Barth, Doris Dokey, Denny Smith and Don Warf.

On March 29, when acres of wild flowers were blooming and the Borrego Desert Resort very inviting, 20 couples of Escondido's Silver Dollars; and 15 from Wagon Wheelers arrived early Saturday A.M. for a 2-day desert holiday climaxed by a square dance. M.C. was Geo. Brede, with Millie and Bud Blakey, Harold Lindsay, Lennie Hogg, Jay Elliott, and local boy Wick Hauser.

Tab the Palomar Jamboree—Oceanside—Carlsbad Gym, Sun. P.M., May 18. Big time is being anticipated.

SAN DIEGO LOCAL: The Convair Squares now have a Swing Shift Class every Thursday noon to 2 P.M. and a jamboree fun dance one Saturday night a month. The ACA Ranch Hands will furnish the music, with Van and Dot Van der Walker calling.

The Forward 8 Club of Chula Vista hosted the Boots and Bustles on April 22, with the Cactus trio on the music. The Bud Blakeys and Bob Sheppards called. On May 25 they will hold a picnic in Lakeside at Lindo Park with the 4-Leaf Clover Club as guests, 2 to 5 P.M.

A new square dance club in Coronado is the Circle 'n' Star, under the Recreation Dept. They dance every Wednesday night to Van Van der Walker. Officers are Capt. Raymond Nichols, Mrs. Lois Allen, Dr. Erwin Bills, and Chuck Sallerbery.

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Forward again and opposites swing

First gent with third lady, third gent with first lady

Face the sides, circle half.

The inside high, the outside low

Active gents with new partners are on outside of ring and pass through the arches made by the side couples.

Circle four and home you go

Active gents and partners circle in the center back to home positions.

Do a do-pas-o

Only two couples working—active gents and partners

Opposites right, partner left not too far

Men to the center like an allemande thar

Still just two couples working

Back up boys to your own home bar

Active gents in home positions

Shoot that star with a full turn round

Corners all with a right hand round

All couples now active

Partners left, go all the way around

Promenade the corner as she comes down.

Repeat three more times to get back original partner.

HOW DO YOU LIKE YOURS?

Everybody has his own idea of what a square dance magazine should contain. For instance, the caller and teacher finds in this issue of *Sets in Order* three square dance calls, one break and one round dance. The square dancer finds that articles like "So You're Planning a Square Dance Festival" (page 3), "Help for Your Square Dance Club" (page 33), "Idea Corral" (page 27), "Round the Outside Ring" (pages 14, 15) are aimed largely at him. Every portion of the United States is covered in this national

square dance magazine, depending upon that area's activity in the square dance field. For those who are statistically minded: Not counting any advertising space used, including subscription blanks, etc., this issue of *Sets in Order* contains 28½ pages of solid square dance news, pictures, dances and ideas written by square dancers for square dancers everywhere. If you like this issue and other issues of *Sets in Order*, show your copy to friends so they, too, can subscribe and learn more of their hobby.



FOLKS who have had the fun of dancing at at Colorado Springs in the summer have returned to their homes with memories of many wonderful experiences. Among the things we always look forward to and remember the most are the waltz quadrilles that we have come to associate with the area. Up until recently there has never been a collection of recorded music for the entire series of these delightful quadrilles. To the rescue has come Dr. Lloyd "Pappy" Shaw, with a tremendously interesting album of highly danceable waltz quadrille music. The album (No. 5) was multiply recorded on piano and organ by Fred Bergin, and contains the written call instructions and music for "Dos-a-dos Your Corner," and "First Couple Down Center"; "Little Old Log Cabin," and "Waltz That Girl Behind You"; "The Flower Girl Waltz," and "The Cowboy's Dream Waltz"; and "Wearin' o' the Green," and "The Old Waltz Quadrille."

Music Box Waltz

"The Music Box Waltz" is available again. This delightful dance, written by Dorothy Martin and Maury Thompson, and

for several months not available, now appears on Sets in Order label. The music for the dance, written by Kurt Anderson of Pacific Palisades, California, is on one side, and the thoroughly explained dance instructions by Maury Thompson on the other side. Written dance instructions come with the record.

Sets in Order's "Callers Series Record of the Month" plan which started last January will wind up its initial test series next month (June). Already, the first four records have been sent to the participants of the plan, and are now available at record dealers. These eight sides feature the music of Ed Gilmore's Bunkhouse Four and include the tunes, "Tennessee Waggoner," "Bunkhouse Reel," "Yucaipa Hornpipe," "Bonaparte's Retreat," "Johnny Goodin," "Jack's Special," "Little Joe" and "Chicken Reel."

Starting with July, "The Records of the Month" will be announced in Sets in Order as available to all on a non-subscriber basis. (Incidentally, you might be interested that more than 200 subscribed to this first series of Sets in Order "Record of the Month.")

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Well known for his talents as musical director for Cecil B. DeMille's "Greatest Show On Earth" and as composer of such hits as "China Boy" and "Star of Hope," Phil has used his musical gifts to bring a true "WALTZ OF THE WEST" to all square dancers.

Simple and crisp as the smell of bacon frying, this outstanding waltz uses a "T-Pattern Balance" combined with a wagon wheel spin that is easy for a tender-foot to learn yet so unusual that "old sourdoughs" will call it pardner.

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FROM THE FLOOR

("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets In Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets In Order", giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Just a word of optimism, in contrast to some of the dire predictions that have filtered through to us, of the decline of public interest in square dancing around the country. It seems to be more popular here than it's ever been before. I think some of the keys to keeping it that way are: bringing beginners in with short-term, solid instruction courses; not trying to get them to dance too often and so burn themselves out; not going overboard on extremely complicated dances and new material.

(Prof.) Dick Kraus
Columbia University
New York City

Dear Editor:

Just how to start? I don't want to sound prudish and I'm sure I'm not being, but recently a famed caller held an institute which we attended. There were so many references made to "the chance to hug that girl," etc.; patter calls that were of "sexy" implications; and endings that if you were dancing with someone else's husband made you uncomfortable. We found a little of the same at a recent large gathering. At first it was kind of cute; then it began to fall flat. I heard several comments and I'm not alone in feeling this way. At present we find square dancing attracts only the finest kind of people; let's not let anything happen to spoil it. . . . Callers, be careful!

Mrs. Thomas E. Reid
Bremerton, Wash.

(Continued on page 28)

IDEA CORRAL

Honest-to-Goodness Quilted Skirt

THE attractive lady pictured here is Florence Weddle, of Salina, Kansas, displaying her square dance skirt made on a real quilt pattern by her mother, an expert in such matters. This is called the "flower garden" pattern and is made from one-inch hexagonal pieces, put together entirely by hand. The print blocks were assembled with plain lavender blocks and the whole placed over a full-circle lavender skirt. Even the hemline was turned up so that when the top pieced skirt was applied on, it made for a very smooth effect. The seams were made so that the entire underskirt is wearable, also. The skirt, composed as it is of over 5,000 small pieces, is a real conversation-maker.



Mrs. Weddle, who, with her husband, Ed, teaches and calls square dances, also has a "Friendship Skirt," made from remnants left over from her friends' dresses, the idea for which she gleaned from an article in the September 1951 Sets in Order. This skirt is so crammed with gay pieces that it measures 19 yards around the bottom.

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FROM THE FLOOR — Cont. from page 26

Dear Editor:

While in Japan and teaching and calling for square dancers, your Sets in Order was most helpful to both my wife and me. In Washington, although we have not been active in square dancing, we desire to join with a good square dance club and would like to find out about some. We are always pleased to read Capt. Brashear's remarks regarding square dancing in Japan, as my wife and I started it in Yokosuka while we were there.

M/Sgt. Raleigh L. Waid, USMC
Washington 20, D. C.

Dear Editor:

Our club was formed last year by members of some square dance classes conducted by the Board of Public Parks and Recreation of the City and County of Honolulu. Although Square dancing has been enjoyed in Hawaii for the past few years by private groups, no effort has been made to introduce the dance to the general public. In rounding out the recreational program, it was decided to offer instruction in square dancing and the response has been so good that three courses (set of eight weekly lessons) have been given for beginners so far. Those taking these courses decided to form a club, opened to the general public so that square dancing could be continued on a social basis. During the first six months, the club has grown to a membership of over 100 with attendance at the weekly dances averaging about 60.

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Dear Editor:

The following tid-bit happened in our Allemanders Club the other night and we thought it too good to let die so we pass it on to you:

An announcement was made of an intermediate level dance that was going to take place. One lady was overheard to say to another, "What do they mean, intermediate level?" The other lady answered, "Gee, I don't know—maybe it's held on the second floor!"

Mrs. James Snell
Bremerton, Wash.

Dear Editor:

This year I plan to hold quite a number of square dances at various points on the road to Banff, popular holiday resort, here in Chapman Camp, some 40 miles from the border, also in Cranbrook, 20 miles. Then arrangements are in hand to dance in the Old Fort at Invermere. This is a replica of the forts used many years ago when bands of Indians on the warpath roamed the country. Another spot will be Radium Hot Springs, where we will dance on the sun roof of the dressing rooms. This is a well-known beauty spot, right in the heart of the Rockies, with the mountains rising straight up all around, adjoining Sinclair Canyon. This should be a lovely setting for square dancing. My club, The Silver Slipper Club, would be very pleased to have the opportunity of entertaining anyone coming our way, especially a party. Just call Kimberley 576R.

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FESTIVAL PLANNING — Cont.

in stores in the area but were displayed in stores in other communities all over the state. The posters were distributed by the truck drivers for one of the local produce companies. Each driver left one poster at his regular store stops on his route.

Some of the local stores decorated windows to display western clothes, used square dance music in speaker systems heard on the street, and tied newspaper advertising in with the festival. One of the two orchestras has a regular radio program and gave excellent publicity last year. We include in the festival budget an item to cover paid publicity, part of which is used for radio and TV time, for newspaper ads, posters and the like.

The publicity and advertising reaches out, too. Together with the word-of-mouth publicity by our own dancers who carry the word throughout the area, it has helped us attract dancers from other localities. For instance at the Lincoln, Nebr., festival, which is 60 miles away and comes a month earlier, we display posters reading "Omaha Next."

In addition to the responsibilities we have listed for each committee, the chairman is asked to write an evaluation report of the work of his group in all its details.

Almost as important as having good organization for a successful festival is to make sure that the people working on the committees have fun doing it, and we do have fun. The long-range planning takes much of the pressure off the work load and there is time to enjoy the job as we go.

The members of the ticket committee have a fine time visiting all the clubs in the area and dancing with them the night they leave the tickets. On the day of the festival, we have a no-host luncheon for the members of the Executive Committee with our festival caller as guest. For the members of the floor committee, this is a busy day, but for the rest of us, it is a fun day. If our work is not done by now, it is too late to think about it. Our one wish is that all those attending this big party will have as much fun dancing and "spectating" as we have had in planning it for them.



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"Fashionable nightclubs, restaurants and hotels have all fallen for the craze started by Princess Elizabeth.

"Members of the American Embassy in London have been forced to start classes for their British friends and the 'happy-Hoe-Down' has echoed in the stately Man-

sion House, official residence of London's Lord Mayor, Sir Leslie Boyce.

"The 56-year-old Lord Mayor called for the square dance at a New Year's party. With the mayoral gold chain around his neck and lace ruffles at his wrists, he led the Lady Mayoress, Lady Mayberry Boyce, to the center of the glittering ballroom, 'honored his partner' and went swinging away to the scrape of the fiddles

Lord Mayor Boyce said.

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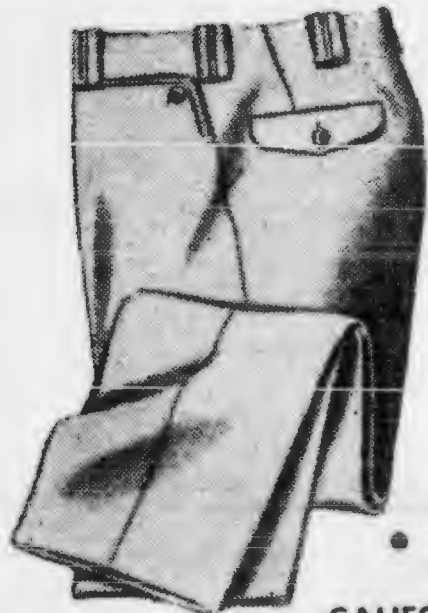
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DIME A DOZEN CALLERS

The Dime a Dozen Callers of Portland, Oregon, were born when Richard Quinn, M.C. of a dance where there were a lot of callers, remarked that callers were a "dime a dozen. Mabel Carter made up emblems for the original six, which were presented with ceremony by Bill Oberteuffer, President of Willamette Valley Callers.

Requirements are that each member be able to call one call, however bad. Of the nine current members, the "talking," "almost in" and "ornerary" ones can't vote. Jim Robinson, although never elected, is President. He never finds out what is going on until it is all over. There are no dues, no constitution, and very little money. Members may be fined for infractions thought up on the spur of the moment. Club motto, "Don't go to a dance with your badges down!"

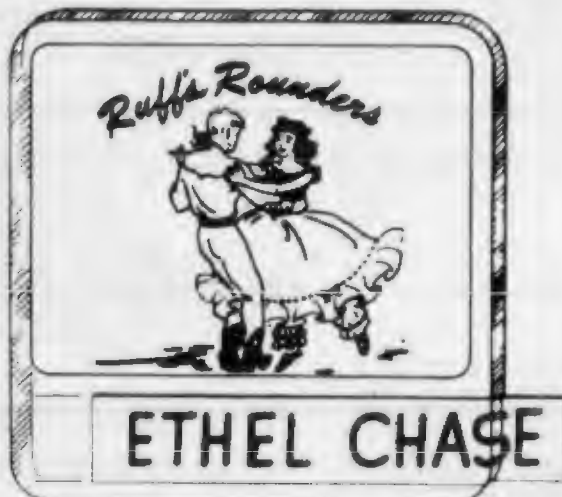
PROGRAMS INUNDATE CASEY

In response to request printed in Sets in Order, (Jan. 52), for programs of various square dance events across the country, Betty Casey, of Abilene, Texas, has been swamped. About 20 states were represented in the programs sent to Betty when she was bed-ridden and the most wonderful part of all was that almost everyone who sent a program asked a question and Betty was kept busy ferreting out the answers.

Betty says that her letters were wonderful—sympathetic, kindly, friendly and interesting, helping her ten weeks in bed to pass quickly and busily, again proving that square dancers are pretty wonderful people.

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HELPER! For Your SQUARE DANCE CLUB

HOW ARE YOU AT REMEMBERING?

HAVE you every tried to see if you could remember the names of all the members of your square dance club? Perhaps you are like the majority who square dance, and know the folks you dance with very well—when you see them, but when you hear their names it's a different matter. We don't have an occasion to see the names of our square dancing friends in print, and when it comes time to do a little introducing, the situation can become embarrassing, unless, of course, you're using a "gimmick" as so many of the clubs are beginning to do.

Individualized badges made of plastic are certainly not a new idea, but recent developments and improvements make it possible for square dance clubs to equip their members with individualized club membership badges that bear the names of the members, clearly distinguishable from a fair distance.

Different examples of club badges have been shown in *Sets in Order* in the past. Here is one of the most practical and yet one of the most inexpensive yet produced. The badges bear the insignia and name of the club, printed in two or more colors, and stamped into clear plastic, which not only assures long life, but provides a clean, clear face, with a safety pin clasp securely fastened on the back.

Below the club insignia is a slot approximately 5/16" to 5/8" wide, running across the width of the badge. Into this can be fitted thin slips of white paper with the member's names clearly printed.

At a recent square dance festival in a large city, all club members from the more than fifteen clubs represented were asked to wear their own club badges, and this particular feature aided in making the entire large event one of the most friendly and therefore one of the most successful in the history of the organization.

Club identification of members helps build a firmer and friendlier organization.

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INVITATION FROM NEW ENGLAND

Charlie Baldwin, of the "New England Caller," square dance publication of that area, writes thus-wisely: "The New England Caller extends a cordial invitation to all square dancers to visit and dance with us in New England. If the visitor will drop a line to the New England Caller, P.O. Box 950, Brockton, Mass., telling when he plans to be here, we will be pleased to send a complimentary copy of the current issue, which will list the month's dances."

CALENDAR OF SQUARE DANCING EVENTS

May 2-3-4—Buccaneer Days Square Dance

People's St. T-Head, Corpus Christi, Tex.

May 3—South Central Okla. Festival.

Lawton, Okla.

May 3—Free Sq. Dance, Neches River Fest.

W.O.W. Hall, Beaumont, Tex.

May 3—4th Ann. Holiday-in-Dixie Fest.

Shreveport, La.

May 3—South Dakota State Festival

Coliseum, Sioux Falls, So. Dak.

May 4—Square Dance Jamboree

Arena Ballroom, Eugene, Ore.

May 10—North Central Okla. Festival

Continental Gym, Ponca City, Okla.

May 10—Festival and Clinic

Memorial Coliseum, Cedar Rapids, Ia.

May 11—N.J. Callers & Teachers' Spg. Fest.

Portuguese Hall, Newark, N. J.

May 14-17—18th An. Natl. Folk Festival

St. Louis, Mo.

May 17—State of Wash. Ann. Jamboree

Yakima, Wash.

May 17—Southwestern Festival

El Paso, Tex.

May 17—Beaumont Area Council Festival

Fairgrounds, Beaumont, Tex.

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May 18—South Coast Promenade
Municipal Aud., Long Beach, Calif.
May 18—Palomar Assoc. Spring Jamboree
H. S. Gym., Oceanside, Calif.
May 18—4th Annual Regional Festival
H. S. Gym., Susanville, Calif.
May 18—Delaware Val. Callers' Jamboree
Clementon Lake Park, N. J.
May 24—Annual Omaha Festival
Ak-Sar-Ben Coliseum, Omaha, Nebr.
May 24—Annual Spring Festival
Robinson Aud., Little Rock, Ark.
May 23-24—Folk Festival, Santa Barb. Calif.

May 24—2nd Annual Bux-Mont Festival
Sr. High Gym, Abington, Pa.
May 25—May Dance, Durham, N. H.
May 29—"Farm in a Day" Square Dance
Moses Lake, Wash.
May 30-31, June 1—1st An. Natl. Sq. Con.
Riverside, Calif.
May 30-31—Calif. Folk and Sq. D. Fest.
Oakland, Calif.
May 30-31—Cowtown Hoe Down
Sheridan, Wyo.
May 31—South Texas Assn. Dance
People's St. T-Head, Corpus Christi, Tex.



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Sets in Order Directory

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Medina, Tex.

June 9-13—Greggerson Ranch Dance Sch.
Ruidoso, N. M.

June 9-14—Tri-State Square Dance School
Bauer's Grove, Evansville, Ind.

June 16-20—Greggerson School
Quinault, Wash.

June 16-21—Lloyd Shaw Class
Cheyenne Mt. Sch., Colorado Springs

June 23-28—Square and Round Dance Inst.
Boise, Ida.

June 29-July 5—Sets in Order Institute
Asilomar, Calif.

June 30-July 6—Country Square Dance
Woodward Barn, Minneapolis, Minn.

June 30-July 12—5th Ann. Rocky Mt. Camp
Lookout Mt., Denver, Colo.

July 7-13—National Folk Camp
Troy, Mo.

July 7-11—Greggerson School
Green Bay, Wisc.

July 9-13—Square Dance Vacation School
Milford, Conn.

July 14-19—Dixie Folk & Square Dance Inst.
Atlanta, Ga.

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July 24-25-26—Roundup and Regional Arts
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July 14-19—Lloyd Shaw Class
Cheyenne Mt. School, Colorado Springs

July 14-19—Summer Sq. Dance Roundup
Red River, N. M.

July 21-25—Greggerson Ranch Dance Sch.
Ruidoso, N. M.

July 21—Aug. 2—5th Ann. Rocky Mt. Camp
Lookout Mt., Denver, Colo.

July 21-26 and
July 28-Aug. 2—College of Pacific Camp
Stockton, Calif.

Aug. 3-9—Amer. Squares Summer School
Lincoln Mem. Univ. Harrogate, Tenn.

Aug. 18-23—Lloyd Shaw Class
Cheyenne Mt. School, Colorado Springs

Aug. 16-23 and
Aug. 23-30—Northwest Folk Dance Camp
Lake Coeur d'Alene, Idaho

Aug. 24-30—Amer. Squares Summer School
Camp Ihduhapi, Loretto, Minn.

Aug. 24-29—Sets in Order Institute
Asilomar, Calif.

Aug. 18-22—Greggerson Ranch Dance Sch.
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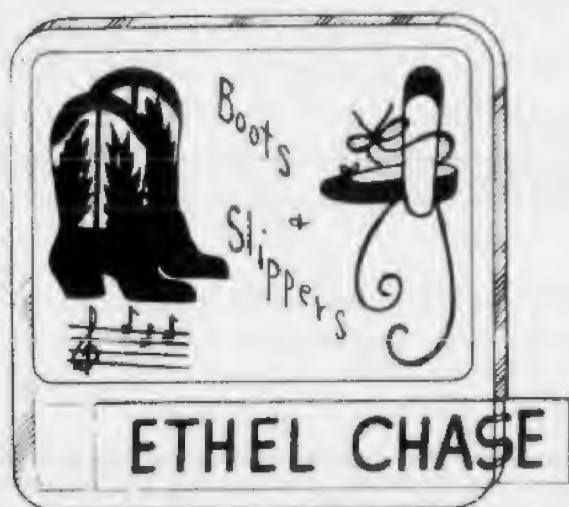
SLOW POKE

Composed by Robby and Vera Robertson, Mercer Island, Washington

- Music:** "Slow Poke," Victor 21-0489A
- Introduction** 4 meas. introduction. Plays dance pattern three times.
- Formation** Open dance position, side by side, inside hands joined, facing LOD. Woman does counterpart.
- Measures:**
- 1-2** Two-step L, two-step R; Two-step L, two-step R. Four quick two-steps in LOD, start M's L and W's R, swing joined hands slightly back and forward in rhythm. Finish two-steps face to face, man's back to center.
- 3-4** Step,—, Draw,—; Step,—, Draw—. Face to face, M's R and W's L hand joined: M steps L to side (ct 1-2), draws R slowly to L (ct 3-4); step R to side, draw L to R.
- 5-8** Repeat meas. 1-4.
- 9-10** Step, swing, step, step; Step, swing, step, step. Banjo pos. R hips adjacent, W does same step with opp. lead. M step fwd. L, swing R, step back R, step L turning to L hips adjacent. Step fwd R, swing L, step back L, step R, and both face LOD. (one ct. each step).
- 11-12** Turn,—, step,—; step, tap, tap, tap. Turn away (M L face, W R face) to face RLOD. Step L (ct 1-2) R (ct 3-4), L (ct 1), tap R toe 3 times with heel on floor (ct 2-3-4) Hands on hips, "impatiently."
- 13-14** Turn,—, step,—; step, tap, tap, tap. Turn away (M R face, W L face) to face LOD: M steps R,L; R, tap, tap, tap.
- 15-16** Two-step L; Two-step R. Closed pos: Two slow two-steps, turning CW, open to face LOD, inside hands joined.
- 17-24** Repeat meas. 1-8.
- 25-26** Star, 2, 3, point; R, L, R, point. R hand star, make one CW revolution: Step L, R, L, point; R, L, R, point. Finish with man's back to center, facing partner.
- 27-28** Grapevine L; grapevine R. R hands joined: Step L to side, R behind L, L to side, touch R by L; step R to side, L behind R, R to side, touch L by R.
- 29-30** Two-step L; two-step R. Closed pos: two slow two-steps making one CW turn.
- 31-32** Twirl,—, 2,—; 3,—, 4,—. M walks four slow steps LOD (2 cts per step) while W makes two R face twirls under joined hands (M's L, W's R) with four slow steps. Open to starting position.

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